

San Jose Historical Museum
Archives Oral History Project

INTERVIEW OUTLINE

SUBJECT: Frances Malavos
NARRATOR: Verly C. Cleveland

A. FAMILY BACKGROUND

1. Andrea Malavos

Native of Dalmatia
Immigration
Places lived
Occupations

2. Maria de Jesus Alviso Malavos

Alviso family
Marriage
Children

3. Andrew Joseph Malavos

Date & place of birth/death
Occupations
Marriage
Civic involvements
Special memories of your father

4. Edith Luhrman Malavos

Native of Germany
Immigration
Languages
Luhrman family information
Special memories of your mother

B. PERSONAL HISTORY

1. Place & date of birth

2. Growing up in San Jose

Places you lived
Siblings
Family traditions
Schools attended
Recreation
Transportation
Special memories of events, celebrations, etc.

3. Higher Education

San Jose State

Stanford

University of the Americas

a. majors

b. atmosphere at various institutions

c. conditions for women students

Artist seminars

a. purpose of seminars

b. Who you studied under

c. Mediums you studied

d. Other artists you know, met or worked with

C. EDUCATIONAL CAREER

1. San Jose High School Teacher 1936-1957

Subjects taught

Student attitudes

Differences in teaching over the years

Special memories of your teaching career

2. San Jose High School Counselor 1957-1972

Student problems/attitudes

Generation gap

Memorable experiences

D. FRANCES MALAVOS, ARTIST

Decision to become an artist

Medium(s) used

Favorite subjects

Personal satisfaction with your work

Selling your paintings

Obstacles (if any) as a woman in the art world

Where and when you paint

Changes in art over the years

Changes in your personal style over the years

Fellow artists you have known

E. EXHIBITIONS & AWARDS

Where and when

Results

Reasons for awards

What you are doing now

F. VOLUNTEER WORK

Work with head injury and stroke patients
Music and Arts Foundation
Your contributions
Personal satisfaction with your contributions

G. ORGANIZATIONS

Soroptimist International of San Jose
Pi Lambda Theta (Educator's Honor Society)
San Jose Art League
Allied Artists - West

- H. Accomplishments/contributions for which you are most proud
- I. Anything you might like to add to complete this interview
- J. Suggestions for other local persons to interview

FRAN MALOVOS
595 S. 13th Street
San Jose, California 95112
(408) 293-5053

Education:

1948 M.A.Stanford. B.A.San Jose State University
1950-57 24 Studio units , San Jose State University
1956-66 Seminars and Workshops with Alexander Nepote, John
De Vincenzi, Willis Nelson, John Hunter, Richard Yip,
and others
1969 6 Studio units, University of the Americas

Solo Exhibitions 44 including the following:

1989 San Jose Art League Downtown Gallery
1986 Casa di Dante Gallery, Florence, Italy -auspices of
Societe Delle Belle Arte-Circole Degli Artisti
1981 San Jose Museum of Art
1979 Modesto Junior College Art Gallery
1970 Montalvo Center for the Arts, Saratoga
1970 Newman Gallery, U.C.Berkeley Campus
1966 Crocker Art Gallery and Museum, Sacramento
1965 De Saisset Art Gallery and Museum, Santa Clara Uni-
versity Campus
1960 San Jose State University Campus

Group Exhibitions:

1990 Ariel Gallery, New York City, 3 artists
1988 San Jose Museum of Art
1987-70 2-D All-California Regional, sponsored by San Jose
Art League, 10 times
1986 Pinacoteca Comunale di Arti Contemporanea di Stia Italy
1985 San Jose State Watercolor Society/San Jose Art League
1984 San Jose Biennial Invitational
1982 2-Person Exhibition, San Jose Art League
1978 Society of Western Artists, Olive Hyde Gallery, Fremont
1971 Walnut Creek Art Center Annual
1964 California State Fair, Sacramento
1963-4 Crocker Art Gallery and Museum, Sacramento
1963 De Saisset Art Gallery and Museum, University of Santa
Clara
Oakland Museum of Art
San Jose City College Competitives
1959 San Jose State University Art Department, 2 Persons

Statement:

I paint because I enjoy capturing the beauty in the larger aspects of nature and, occasionally, in the creations made by human beings themselves. By concentrating on design, form, and color, I hope to evoke an image that will convey the essence of my subject. The beholder then may step in and complete the work according to his own background of experience.

Fran Malovos
San Jose, California
1991

ORAL HISTORY PROJECT

CASSETTE #: 110

INTERVIEW DATE: April, 16, 1992

INTERVIEWEE: Frances Malovos

SUBJECT (or category): Frances Malovos, Artist - Malovos Family

INTERVIEWER: Verly C. Cleveland

FM=Frances Malovos

VC=Verly Cleveland

VC This is Side 1 of an interview with Frances Malovos taking place at her home in San Jose, California 1:30 p.m. on April 16, 1992. This interview is conducted by Verly Cleveland for the Oral History Project of the San Jose Historical Museum.

Start with a little about your family background.

FM Andrea was born in 1845 in Sipan, an island off the coast of Dubrovnic, Croatia. At 14 he left home to become a seafarer. In 1852 he was at Matamoras, in Mexico. It was during the reign of Maximilian and Carlotta. A War of Independence from foreign domination was in progress. Andrea Malovos hauled supplies from merchant ships lying off the Rio Grande to Matamoras, a neutral port. One report states that he had five loading vessels at his command. When the war ended, other ports were opened again and he was out of business.

He arrived in San Francisco on April 18, 1858 and came at once to Santa Clara Valley where he remained the

rest of his life. He died in 1899 at the age of 54.

He married Maria de Jesus Alviso, a descendant of a pioneer family, born in 1849 to Domingo Alviso and his wife Maria Pacheco y Villela. She also was a granddaughter of Ignacio Alviso. Her heritage was a rich one.

Ignacio Alviso (1772-1848) was a three-year-old child in the De Anza party that came to settle the valley in 1775. Later he joined the Royal Spanish Army in 1794. He was considered an excellent soldier and was in command of soldiers at the missions at San Francisco, Santa Clara, Santa Cruz and San Jose. During his tenure at Mission Santa Clara, 1815 to 1822, he accomplished the following:

He opened shelters and schools for the destitute Americans who were forbidden by the Mexican government from settling.

He built houses for the soldiers, priests, nuns and neophytes and he built a church, the third mission to be built on the spot. He made plows, planted crops and attended to the workers inside the mission. These were weavers, carpenters, shoemakers, masons, blacksmiths,

tanners, candlemakers, tallow workers, soap makers and butchers.

No wonder that in 1839 he was granted the land that was named Rincon de los Esteros, 6500 acres in size. But he lived from 1772 to 1848. He resided at this house, the Mission Santa Clara, from 1816 to the end of his days.

Andrea and Maria Malovos raised 11 children in a mansion they built upon this land. It was a two-story house with hot and cold running water and hallways eight feet wide connecting the 16 rooms. It was named Lighthouse Farm. Its location was by Coyote Creek a mile from the San Jose-Alviso Road. From the nine bedrooms upstairs one could see a patchwork of orchards, peaches, prunes, apricots and cherries. These were interspersed with asparagus and strawberry fields. How did this come about? Through his marriage to Maria de Jesus Alviso _____, he acquired the property in 1870. There were 286 acres. He made vast improvements, building a levee and a canal to carry the water that flowed from four artesian wells. He also bought 100 more acres and _____ two more artesian wells. He purchased a 25 hp engine for \$2500 that would propel Byron-Jackson rotary pump. With this pump 2000 gallons of water per minute could be

pumped into the canal that would supply the trees and vegetables of the large acreage. He also had two acres for horses and cows and he leased 60 acres to a nursery company. The nursery stock was planted between rows of trees in the orchards. And I should say here Maria Alviso Malovos died in 1925.

Delphina Malovos Becker was the last of the 11 children surviving in 1974. Pat Loomis, of the San Jose Mercury News, interviewed her and my mother, Edith Malovos. It was to be part of her Signposts series. Malovos Lane had just come down to make way for a link-up road from Montague Expressway to Trimble Road. My aunt and my mother talked about horse and buggy trips to downtown San Jose, washing asparagus at the artesian well and the devastation of the big earthquake of 1906 and many other things.

Company was always welcome at Lighthouse Farm and one frequent caller was Dr. Benjamin Corey, San Jose's pioneer country doctor.

A trip to downtown San Jose was always an occasion, especially when the road, that would be First Street, was flooded and fence posts sticking out at the side of the road told you where the edge of the road was. Sometimes

Andrea himself did the shopping, coming home with children's shoes in different sizes for them to try on. Sometimes there were little straw hats with ribbons down the back.

Merchants often stood in front of their stores welcoming people, inviting them to come in. There was often the ice cream soda at O'Brien's Candy Store.

Then there were the boat trips to San Francisco. Fresh asparagus went directly to the crowded market. The girls had a day to shop or sightsee before returning to the boat and then home.

And then there was the earthquake of 1906. The family moved out of the house and into a tent in the yard. They did not move back into the house until a month later. When the doors of the china cabinet flew open, all of grandmother's china smashed to the floor. Mother and Dad slept in the house and calculated how they would escape, if another big quake came, by a tree if the stairs collapsed. Two patients at Agnews Hospital wandered over to the house. Andrea Malovos and some of his employees took them back and stayed to help dig up the wounded and the dead in the wreckage of the collapsed hospital building. At night the sky to the north was red

from the flames of the fire in San Francisco.

Andrew Joseph Malovos, my father, was born in 1880 at Lighthouse Farm. He attended Midway School, Santa Clara College and Garden City Business College. He died in 1939. Early on he was actively engaged in the nursery business that occupied part of Lighthouse Farm. He took trips to Central America with young trees to sell. He married Edith Luhrman in 1905 at nuptial mass, St. Joseph's Church, now a cathedral. He became a licensed real estate broker specializing in the sale of country property. He became the appraiser of country property for the Bank of America, formerly Bank of Italy, and gave particular attention to his plants during the lean years of the Great Depression, helping them to hold onto their property.

I remember his being very supportive of his children encouraging us to get a college education. This had to be difficult because the Depression reduced his income drastically, but he took out bank loans, my brothers worked during the summers and sometimes on weekends. All three of us were able to finish college.

He loved duck hunting, both at Irvington and at Los Banos. He enjoyed politics and habitually read several

newspapers each day. During the Depression, he voted for Roosevelt rather than for Hoover. He was convinced knew what to do about the stalled economy. It was no trouble for him to load the car with family, tent and provisions and drive to Tahoe or Yosemite or the redwood groves of Northern California. He enjoyed swimming and occasionally he would join my brother Andrew in swimming around the bend from Seabright to Santa Cruz.

His wife, Edith Luhrman Malovos, was born in 1878 in Schwerte, Germany. She came in 1884 by sailing vessel to New Orleans with parents, three sisters, one brother. Her father and mother had read about a German colony that had taken up farming near Marysville, California. Her parents were Andrea, too, and Lena. Andrea, 1852 to 1972, Lena, 1857 to 1925.

Andrea Luhrman and his wife, Lena Von Kramberg, were tired of Bismark's dictatorship. According to grandfather, Bismark had built houses for the birds to keep the streets and sidewalks clean. They would move to America.

Farming was no picnic. The rocks needed to be removed from the soil first. Grandmother was a skinny girl and country life with a growing family was no picnic

either. She relied upon her older daughter Edith to be a mainstay; she was. Experiences were sometimes storybook in nature. For example: the two robbers who held up the Wells Fargo stage coach, who came to grandmother two days running to have her prepare bread and biscuits for their escape. She did not know about the robbery. The kind offer of a neighbor to have Her Luhrman take one of his pigs. Little did he expect that grandfather would shoot trees instead. Unused to guns, Her Luhrman went to close his eyes when he sprayed the air with gun shots.

Well, needless to say, after a few years they to moved to San Jose where Andrea found work in a brewery. He himself had owned a small resort in Germany. Four children were born in California, bringing the family to nine. Edith, or Eda, was graduated from Hester School and expected to go on with her education but that was not to be. She began a program of self-education that was to last the rest of her life, taking lecture series, reading and joining adult center classes. She met Andrew Malovos when, as a dressmaker's assistant to Minnie Kizer, she went to Lighthouse Farm to sew for the ladies in the family. Edith Luhrman Malovos did so many things. She strove to enrich the lives of her three children. There were music lessons and performances. Upon rare

occasions, one might hear the piano, the saxophone and the violin at one time. My brother practices the saxophone down in the basement (chuckle). She set a good example in religion. She had converted to Catholicism when she married Andrew Malovos and never strayed from her devotion to the church. She enjoyed the outings planned by my father and did not grumble when she still had to do the cooking, but this time over an open fire that blackened the pots and pans.

Both of our parents set standards of behavior that my brothers and I could grasp and learn from. For example: when relatives or friends made a mistake or did something wrong, they did not desert them. Rather, they continued to love them and to wait and watch for an opportunity to help them get back on track. The patience this entailed was considered paramount to successful family relationships.

Edith enjoyed memberships in the San Jose Women's Club, Pioneers of Santa Clara County, the Adult Center classes _____ Clyde Arbuckle. She died in 1980 at 102 years old or I should say, "years young" (chuckle).

Personal history. I was born in San Jose,

California on August 27, 1913. I now live six blocks from the spot where I was born. Another building has replaced the house in which I was born.

You asked about siblings. My brother Andrew and my brother Kenneth have made me very proud, not only of themselves but of their spouses and children. Andrew was born at Lighthouse Farm in 1906, not long after the big earthquake. He attended schools in San Jose after mother and father moved to town. He received his degree from Santa Clara University, became a stock broker and investment counselor. He died in 1985. He married Kathleen Norris, my friend from grammar school, high school and college. She retired not long ago from her position as Assistant Librarian, San Jose State University. Their children are Andrew, Jr. and Anita. Andrew, Jr. is a special investigator for the Department of Motor Vehicles. He is married to Kathleen Kline Nuckols, who is Health Program Auditor for the state. They have two children, Mary Nuckols and Ian Malovos. Anita is married to Paul Chow, Chemical Engineer and Environmental Consultant. Their children Eugene and Sara Lee home is Mountain View.

Kenneth, my brother, was born in San Jose in 1908. He received his degree from Stanford University and three

years later his law degree from Stanford. He has had law offices in San Jose, Mountain View and in Los Altos. He married Madeleine Chargin, herself a member of an old well-known San Jose family. She retired from her work as County Court House Law Librarian. Their children are Gerald, Kenneth and Marian. Gerald, an Orthodontist, is married to Carmen Gonzales, Office Manager. Their children are Maria Elena, Christina Marie and Andrés. Home, Santa Barbara. Kenneth, a lawyer, is married to Michele Mitchell, a realtor. Their children are Laura and Mark. Home, Sacramento. Marian or Mitzi, a lawyer, is married to Robert _____, a lawyer. Their children are Sonya, Alexis and Ligett(?). Their home is Los Altos.

VC How did Andrea Malovos happen to come to the Santa Clara Valley? Do you have any idea?

FM He must have heard about the fruit and vegetable industry and this is what he wanted.

VC Is Lighthouse Farm, any of the land, still in the family?

FM No. Last we heard he was paid an easement fee before the road was put in, the road that connects Montague Expressway and Trimble Road.

VC And is the house still standing?

FM No, Agnews bought the property to make way for its annex.

VC Your father, is there something that you would like known, remembered about him?

FM My father was very enthusiastic about hunting and I knew there was a limit, it was something like 50. He would bring home ducks galore and give them to neighbors and friends. Then the limit went down to 25 and finally to 10, but he did enjoy the hunting and we did enjoy the eating of the ducks.

VC Did your family speak French?

FM Yes, my grandmother did fluently and my mother did, and I would listen to them and follow some of it, strangely enough. We occasionally had to say, "Talk the other way." (laughter)

VC And I have one here that you didn't talk about. Can you tell me about any family traditions you had?

FM Oh, one family tradition was Thanksgiving dinner with mother and Fran. His mother passed away in 1980. It has

been dinner with Fran. I've had 25 at table sometimes.

VC Now, can we talk about your education?

FM Well, Normal School was the first we heard of San Jose State. It later became a university. They trained teachers and it was not unusual for people to send their children to Normal School for kindergarten and I was a student there. Then I attended Horace Mann Elementary School on Seventh and Santa Clara Streets and St. Patrick's Grammar School on Ninth and Santa Clara Streets and Notre Dame High School. My higher education includes the following: B.A. from San Jose State in 1935, major English, minor History; a Stanford General Secondary Teaching Credential 1936; a Master of Arts degree Stanford 1948, English Department; San Jose State 1961 _____ Personnel Counseling Credential. My art education included: San Jose State 24 units of Studio Art 1949-1957; seminars and workshops 1956-66: Alexander Nepote, John De Vincenzi, Willis Nelson, John Hunter, Richard Yip, Leon Amys, Larry Fisk.

You asked whether there was a difference in the way women students were treated as compared to men. The answer is, "Not really." However, a compliment was intended when a Professor of Art exclaimed, "You paint

like a man!"

The seminars, strictly those of Alexander Nepote at his Mayfield Studio, were for small groups. You made critiques of individual works on a given topic. Any medium could be used. I used water color, oil, acrylic, _____, collage. _____ senior Lee Weiss was a member of the group.

Now my career as an educator. From 1936 to 1957, I was a teacher of English at San Jose High School. From 1957 to 1972, I was a Counselor there with one class in English or History part of that time.

You asked about student attitudes and the differences in teaching over the years. In 1936 when I began teaching, the Depression was in full swing. Survival was a common bond that helped pull people together. Concern about their futures, students studied. When they were out of class, they threw themselves into sports, drama, music and art with vigor. I remember those years up to the war with nostalgia and at enjoyed anniversary dinners this past year with the Class of 1941 and the Class of 1946. There were adjustments to be made by teachers over the years because of the waves of immigration from Southern Italy, The Azores, Mexico and

from the Orient. Many students took courses in English as a Second Language before tackling the mainstream classes. As a Counselor from 1957 to '72, I had a rare opportunity to help students select their programs with an eye to the future, also to help them secure scholarships, grants and loans to finance their college educations. This became my area of specialization for the Counseling Department. Vance Lee joined me in doing this later. Santa Clara County Personnel and Guidance Association awarded me the title "Counselor of the Year" in 1968.

VC Now, would you like to talk about the Depression?

FM I was 16 years old when the great stock market crash came in 1929, and I considered early on that art would be my career. But I also found out that the first people to lose their jobs when the Depression took hold were art teachers and music teachers, so it seemed logical for me to select other subjects that I enjoyed, English and History, so I became English major and History minor. And I recall that when I went to Stanford I commuted with Ricksford Snyder, and I would take a trolley car from Eleventh and Santa Clara Street out to about Race and The Alameda, and Ricksford would pick me up and take me on to Stanford. That was _____ and _____

transportation problem.

VC Did your parents have any influence in your becoming a teacher?

FM Well they respected teaching highly, and I had three aunts who were teachers and they visited us and we talked teaching quite a bit.

VC Do you remember your salary for the first-time teaching position?

FM As I recall, it was about \$1750 for the entire year. (laughter) But in those days people traveled to Europe, were able to put money aside from a salary like that and travel to Europe. I remember Mabel Timble, in particular, traveled practically every summer to Europe.

VC What is there about teaching that you like the most and the least?

FM Well, I love the give and take with the pupils and that I do miss, and I do keep in touch with quite a number. Then there's one group called "the Bagels." We had to meet every Christmas to this day for luncheon out at the country club.

I should say that there's one good thing that came out of the Depression, probably many more, but one I remember in particular. Many of the groups, the cultural groups, got started then. People desperately needed diversion and they found it through starting an art club and light opera. Consider our light opera group now as compared to what it must have been way back in the Depression. And these would flourish and actually they were precursors of the fine Museum of Art we have today and the _____ art _____. (Something here spoken softly and not audible.)

VC Now can we talk about Frances Malovos the Artist.

FM Though I was happy with my career as an Educator, I knew that an earlier interest in art had to be dealt with. Three aunts painted and a fourth one took me to galleries in San Francisco when I was a child. So I went back to college for art classes and followed some of these same teachers to adult education classes during the school year. Painting became such a satisfying experience that I decided to take an early retirement in order to paint full-time, but remember this was after 36 years as an Educator. I have never regretted the move although to this day I miss the easy give and take of the students in high school.

Why do I paint? I paint because I enjoy capturing the beauty in the larger aspects of nature and occasionally the creations made by human beings themselves. I hope to make visibles rather than reflect the visibles. By concentrating on designs, forms and colors, I hope to invoke an image that will convey the essence of my subject. Two reviewers of my exhibitions of 30 paintings at Casa di Dante Gallery, Florence, Italy, 1986 said it best, "Fran Malovos paints the uniqueness and the essence of her subject matter. She has developed a contemporary style that's both expressive and personal." This is John De Vincenzi, Professor of Art, San Jose State University. The next one is by Giancarlo Caldini, Professor Academy of Fine Arts, Florence, Italy. He says, "Above all the exhibition is a confirmation of a formidable vitality, a grand and exalting vision of nature which even in the breadth it requires to seek expression reveals a striking poetic intensity and an impressive sense of fate. The artist also has a gift for synthesizing diverse sources of inspiration and landscape into an authentic character and style. Finally the exhibition is also the demonstration that for some time now American painting has drawn solely upon its own tradition. My impression is that the painter has developed her skills and _____ in a medium considered a limited one by many, watercolor, to

the height of the fresco."

Forty-four solo exhibitions have produced a few highlights, namely: San Jose Art League 1989, Casa di Dante 1986, San Jose Museum of Art 1981, Modesto Junior College Art Gallery 1979, Montalvo Center for the Arts 1970, Newman Gallery UC Berkeley Campus 1970, Crocker Gallery and Museum 1966, De Saisset Art Gallery and Museum, University of Santa Clara Campus 1965, and San Jose State University Campus 1960.

Among the premier collections that have my work are the following: Municipal Gallery of Contemporary Art, Stia, Italy; Apollo Group, Phoenix, Arizona; San Jose Museum of Art; De Saisset; City of Okayama, Japan; Highland _____ and National Headquarters, Bloomington, Indiana; Standard Oil of Indiana, Chicago headquarters; Capital Fund of America, San Francisco headquarters; the San Jose Hospital.

Achieved in competitive group exhibitions. The most important is still the De Saisset Purchase Award for the painting "Field Workers" in 1963. This painting pointed the way to a new direction in my work. Group exhibitions, that is in highlights for me, include Ariel Gallery, New York City 1990; All California Originals the

latest 1987; Walnut Creek Art Center Annual 1971. And before 1971 there were the following: California State Fair, "The Crosses" De Saisset, the Oakland Museum of Art, San Jose City College Competitive, and the San Jose State Art Department, a two-person exhibition.

I have been blessed with good agents. Three years at National Gallery, San Francisco 1967 to 1970; 21 years with Ron Martino 1971 to the present; three years with Vicky Indelli 1984 to 1987; ten years with Virginia Sperling 1982 to the present. And also I have been blessed with a good studio, _____ windows and a skylight designed by Dr. Delmar Kolb, former Museum Director.

You've asked about my volunteer work. Well, during the last 20 years I have volunteered my efforts as a music and arts drive fund raiser. The San Jose Art League is a designated beneficiary each year. Also, I have served as chairman of a project sponsored by _____, a national honor society for educators. We wrote and we marketed a handbook entitled "Helping Bed Injury and Stroke Patients at Home, a Handbook for Families." Nine years following its review, we have just published a Spanish language edition. Its local alumni chapter is looking ahead to its one thousandth sale. Other club

affiliations are Allied Artists _____, Soroptimists International of San Jose, and Santa Clara Valley Watercolor Society.

I have been fortunate to have good health, to be able to travel and to experience two careers, and I thank you for the opportunity to share.

VC Please continue on to the B side of this tape for the conclusion.

(Side 2)

VC Where is your studio, Miss Malovos?

FM It's a room built at the second floor of my home. It was first dug in 1974; it has ten windows and a skylight, as I mentioned, excellent north light. Before that I painted downstairs, but then I had to look at that untidy room all hours of the day and that was not good.
(chuckle)

VC What mediums do you use?

FM Watercolor right now. In fact I began with watercolor; I began my classes at State with Wendell Gates. It was

summertime and we did painting out of doors and it was my first love as a medium and I've come back to it. And that's what I'm working in now.

VC And when did you know that you would be an artist?

FM I should add that I do paint in oils and acrylics, and acrylics a lot.

It's hard to put my finger on it, but I must admit winning the award at the De Saisset in 1963 sticks in my mind _____ and I would like to continue to improve. And in 1965 they gave me a one person exhibition there and that helped fix that goal in my mind.

VC Do you have a favorite subject?

FM Actually I like the out of doors, the larger aspects of nature. Sometimes _____ creations made by human beings themselves such as Stonehenge, and recently I've been painting houses on a canal in the Guion(?) district in Kyoto. I was in Kyoto, Japan last May. I keep coming back to the sweep of the Pacific Ocean as you see it through the trees and _____. I love the larger aspects of nature.

VC Do you remember the first painting you sold?

FM I believe it was of Monterey when the lovely leaning cypress on the Seventeen Mile Drive was still very much alive and beautiful. It's been gone some time now.
_____ the teacher (chuckle).

VC Do you remember what the feeling was selling your first painting?

FM It was a surprise to me that people would pay cash for things, succeeded in doing that.

VC Are there any more artists in your family?

FM Well I mentioned these three aunts who painted and two of them were teachers, not art teachers. My Aunt Lu, who lived to be 108, was the one who took me to the exhibition in San Francisco. I think she was thinking of my cultural growth, not that I would one day paint.

VC Do you paint every day?

FM I try to and if I'm not actually holding a brush, I'm thinking about it. Sometimes that's the most profitable painting one can do.

VC I don't know if I asked you, how long have you been painting?

FM Since 1949. I started with the watercolor class with Wendell Gates.

VC How has art changed over the years?

FM Well, I've changed along with it. It was representational when I started but going into abstract and I knew what to _____ at that period. An award I won at the State Fair was an abstract watercolor. I call it "Pink Sun" so that gives you some idea. And then eventually I came back to the grounds that were truer for me and I've been painting watercolors and oils and acrylic _____ and the more representational things in recent years.

VC I think we may have covered this, but let me ask you anyway. You told us about the awards you've received. Do you have a favorite one that means more to you?

FM The De Saisset, the St. Jude called Annual then. I think winning the purchase award on the Field Workers made a great difference. That was _____ in 1965.

VC Were there any awards that you want me to note?

FM There was another one a little earlier. They used to have exhibitions each year out at Valley Fair and I won the Grand Award for a watercolor and a cash prize.

VC Now let's see, we'll finish up here now. Can you tell me which accomplishments and contributions of which you are the most proud?

FM It's hard to say because I've enjoyed each thing I've done whether it's been teaching, counselling, painting or helping the music and arts drive or helping to author and place the Hands Up For Helping Head Injuries _____ patients at home; all of these I've enjoyed and I continue to enjoy several of them.

VC Well I certainly appreciate your talking with me today. Do you have anything else you might like to add to complete this interview?

FM I look forward to the future. I am having new paintings in a featured situation at Ron Martino's Fine Art Store in Los Gatos opening on Mother's Day, that's May 10th. I'll be happy to have you come if you can.

VC

Thank you.

MALOVOS.OH

6/24/93